

LEE MORGAN

INDEED!

Produced by Alfred Lion

Originally recorded on November 4, 1956 at the
Van Gelder Studio, Hackensack, New Jersey

Remastered in 2007 by Rudy Van Gelder

All transfers from analog to digital made at 24-bit resolution
Reissue produced by Michael Cuscuna

Cover photograph by Francis Wolff

Cover design by Reid Miles

Liner photographs from a rehearsal for the actual session
by Francis Wolff © Mosaic Images

Tracks 1-6 originally issued in 1956 as Blue Note BLP 1538
Track 7 originally issued in 1995 on Mosaic MQ4-162

Reissue creative direction by Gordon H Jee
Reissue design by Amanda Wray



©© 2007 The Blue Note
Label Group. Blue Note
Records® is a registered
trademark of Capitol Records,
Inc. This label copy
information is the subject
of copyright protection.
All rights reserved. Printed
in the EU.

www.bluenote.com

0946 3 92781 2 1



Lee Morgan indeed!
blue note 92781

LEE MORGAN

LEE MORGAN, trumpet; CLARENCE SHARPE, alto sax; HORACE SILVER, piano;
WILBUR WARE, bass; PHILLY JOE JONES, drums

In the light of statistics currently available, it would appear that jazz has reached a plateau of achievement that is little short of breathtaking. Not only are there more gifted musicians per square mile than any one student can possibly keep track of; there are also more jazz record releases per hip minute; moreover, the time taken by these musicians and these records in reaching the public is diminishing constantly. No more striking example could be found than in the first recording by Lee Morgan, a trumpet player newly on the scene from Philadelphia.

Lee Morgan is eighteen. Yet he is no mere prodigy, no freak sensation limited by youth and inexperience. At this writing, he is holding down what may well be one of the most challenging

assignments in contemporary jazz, working with John Gillespie's big band as featured trumpet soloist — yes, featured and featured proudly, because as a trumpet player himself, Gillespie is particularly well qualified to pass on the merits of this astonishing youngster. Though Lee Morgan's style stems directly from the bop dynasty started some thirteen years ago by Gillespie, he was just five years old when the first important bop records reached the public. Today, though his sound is that of a mature and inspired musician, his age is less than half that of his bop-pioneer boss (time, of course, will adjust this disproportion — by 1960, he will be more than half as old as Dizzy.)

But enough of this quibbling about age brackets; we should

be more concerned about what Lee Morgan has to say and less absorbed in the fact of his saying it so unexpectedly soon. A brief biographical rundown reveals that he was born Edward Lee Morgan, July 10, 1938 in Philadelphia, the youngest of four children, that his father works in a wool factory, and his sister plays piano for a church choir. He studied trumpet privately, and at Mastbaum Tech; at school he doubled on alto horn. From the age of fifteen, he has played weekends with his own combo around town, making the college fraternity and dance route mostly in partnership with a bass player who delights in the name of Spanky DeBrest.

Playing in a series of Tuesday night jazz workshop conclaves at Music City, he met

and/or sat in with many of the big names such as Miles Davis and Clifford Brown. Last summer, when Art Blakey arrived in town with a revamped edition of the Jazz Messengers, his new trumpet player was sick and the bassist was hung up somewhere.

"Spanky and I helped them out," says Lee. "Spanky stayed on. I could have stayed, too, but I didn't want to sign a contract, so I left after two weeks. Then very soon after that, Dizzy came back from his South American tour. I'd met him a couple of years before at the workshop and he knew about me. He needed a replacement for Joe Gordon, and I needed some big band experience, so it worked out fine."

As one might expect of any trumpet player born in

INDEED!

ROCCUS
REGGIE OF CHESTER
THE LADY
LITTLE T (AKA THE NEW MESSAGE)

GAZA STRIP
STAND BY
LITTLE T (ALTERNATE TAKE)

Philadelphia in 1938, Lee Morgan names as his idols and influences, John Gillespie, Fats Navarro, and Clifford Brown, and is impressed by the work of Kenny Dorham, Thad Jones, and Art Farmer. Though you will hear all of these influences at work in his performances on these sides, you will also draw the inference that anyone who can cook with this much assurance at this stage of his development is reasonably certain to have an unmistakable style of his own, not to mention a flock of imitators, before too many years roll by.

For his record debut, Lee brought with him a friend from Philadelphia. ("Clarence Sharpe seemed to us to be the playingest young altoman around Philly, but nobody seemed to give him enough recognition — he'd been

working in rhythm and blues bands.") The rhythm section should now be familiar to Blue Note aficionados. Horace Silver, of course, has had his own quintet since leaving the Jazz Messengers; Philly Joe Jones, whose steady gig is with Miles Davis, has been heard on several LPs on this label; and Wilbur Ware was featured on J. R. Monterose's Blue Note LP 1536.

"Roccus," which opens the first side, is a minor-key Latin opus which Horace originally wrote and recorded with the Lou Donaldson quartet. The startling impact of hearing Lee's first solo is better heard than described, so we won't go into details. Clarence Sharpe (whom we prefer to think of as a C#) has an interesting sound, perhaps a little more reminiscent of that

of Lem Davis, a well-known alto man of the '40s, than of Charlie Parker, though Bird certainly seems to be the main undercurrent, stylistically.

"Reggie of Chester," written by Benny Golson, the talented composer and tenor man with the Gillespie band, offers a superb sample of Lee's command, confidence, and continuity. "The Lady," written by Owen E. Marshall, a trumpeter and pianist from Philadelphia, offers the first illustration of the Morgan approach to a slow, pretty tune, equipped with all the qualities that contribute toward an intelligent modern jazz trumpet solo: the economy of notes where economy is called for, sensitive use of grace notes and appoggiaturas, an occasional surprising cluster of dotted eighths and sixteenths or of triplets, and many other devices. Horace and C# are heard from

before Lee returns for the effective closing cadenzas.

"Little T," an original by another promising young trumpet player, Donald Byrd, runs over eight minutes and offers extensive solo play to trumpet, alto, and piano before Lee returns in around the six-minute mark. "Gaza Strip," another Owen Marshall opus, proceeds from an eight-bar introduction by Philly Joe into a simple, up-tempo, minor theme from which C# takes off for one of his best solos, followed again by the contributions of Horace and Lee. "Stand By," another Golson original, has an infectious upward line in its theme and follows the same general pattern, except that a walking bass solo by Wilbur Ware follows the trumpet.

I'd like to suggest that you try a blindfold test on your friends with this record. You

may be surprised at some of the guesses you'll get on the alto player, but more particularly, of course, on the trumpet soloist. It goes without saying that he'll be mistaken for men who can spot him many years' experience, but who have nothing on him in command of the horn and in sheer exultant exuberance of improvisation. Credit Blue Note with yet another in the long line of impressive "firsts" that it has succeeded in registering through almost two decades of jazz recording.

— Leonard Feather
(author of *The Encyclopedia
Yearbook of Jazz*)
original liner notes



Lee Morgan and Alfred Lion



"MORGAN GAVE PARTICULAR DISTINCTION TO THIS AND HIS NEXT THREE COLLECTIONS ON BLUE NOTE THROUGH HIS EMPHASIS ON ORIGINAL MATERIAL FROM TALENTED YOUNG WRITERS, ESPECIALLY ONE PARTICULAR HOMETOWN FRIEND. BENNY GOLSON WOULD ULTIMATELY CONTRIBUTE 14 COMPOSITIONS TO THESE EARLY MORGAN DATES, INCLUDING SUCH CLASSICS AS 'WHISPER NOT' AND 'I REMEMBER CLIFFORD.'"

Benny Golson, Clarence Sharpe, and Lee Morgan

A NEW LOOK AT INDEED!

The present music represents Lee Morgan's first trip to a recording studio and first album as a leader, though the evidence on these points at the time of original issue was confusing. Morgan returned to Rudy Van Gelder's a mere day after these tracks were taped for the first of two quintet sessions organized by tenor saxophonist Hank Mobley for Savoy. Some of that music appeared on a Savoy album picturing Morgan and his Gillespie-model trumpet alone in the cover photo. **INTRODUCING LEE MORGAN**, blared the title, with *Hank Mobley's Quintet* added in small print. Whether this influenced producer Alfred Lion in choosing his own title for Morgan's true introduction is unclear, but the original Blue Note LP did offer the alternative *Presenting Lee Morgan* on its back cover.

While Morgan recorded no original compositions on any of these first studio visits, Lion clearly gave the trumpeter more direct input in terms of a front line partner and the program. C. Sharpe's later recorded appearances can be counted on the fingers of one hand, yet until his death in 1990, he was intermittently on the periphery of the jazz scene, often in the company of his wife, vocalist Chinalin Sharpe. The rhythm section, which had been heard as a unit two weeks earlier on the J. R. Monterose album *Leonard Feather* mentions, looks more like Lion's call, despite the inclusion of another Philadelphian in its midst. Comparing this trio with the Hank Jones/Doug Watkins/Art Taylor unit on Savoy underscores the more assertive rhythmic feel that had already become a Blue Note trademark.

Morgan gave particular distinction to this and his next three collections on Blue Note through his emphasis on original material from talented young writers, especially one particular hometown friend, Benny Golson would ultimately contribute 14 compositions to these early Morgan dates, including such classics as "Whisper Not" and "I Remember Clifford." His offerings here reflect the influence of two important modern writers; his early boss, Tadd Dameron, and early section mate, Gigi Gryce. The 42-bar form (10/10/8/14) on "Reggie of Chester" is a sign of Golson's ability to make unusual structures sound logical.

Two more Owen Marshall scores also appear on Morgan's next album, but Marshall disappeared after contributing a few more tunes to albums by Art Blakey, Chet Baker, and Philly Joe. This session's ballad "The Lady" is not to be confused with the Rudy Stephenson opus Morgan blew so beautifully on his 1965 album *The Rumproller*.

Of the remaining titles, "Roccus" was the first track Horace Silver recorded for Blue Note (with Lou Donaldson in June 1952) and his first composition to appear on the label. Donald Byrd's "Little T," heard in two takes, has a history as convoluted as any Golson composition. The composer first recorded the melody as "The New Message" on a Jazz Messengers session the previous June, along with a completely different theme called "L'il T." "The New Message" then became "Little T" here and on the 1957 Kenny Drew disc *This Is New*. The tune originally called "L'il T" returned on the Art Blakey's *Ritual* under its original title but as "The Third" on the Byrd/Art Farmer Prestige joust *Two Trumpets* and the Monterose Blue Note date. The master take of "Little T" here was the first version to be released, while the alternate track first appeared on a 1995 Mosaic boxed set. The alternate is the superior take, despite hesitant moments in both theme choruses and during Morgan's first solo. The Sharpe solo is his best on record, with a brighter tone and dodging accents that recall Sahib Shihab with Thelonious Monk. Morgan is muted in the beautiful second solo, and Ware's statements are a treat. This take, with its variety of new insights, is as far from superfluous as an alternate can get.

Lee Morgan clearly fulfilled the precocious promise on display here, and it takes nothing away from the 18-year-old's achievement to acknowledge that this is clearly a freshman effort. Clifford Brown's imprint is particularly clear on these early performances. Still, Morgan is supremely confident, rhythmically adept, willing to put his technique to the test, and (despite excessive quoting that infects his fellow soloists as well) a convincing soloist on the ballad. The need for seasoning may account for producer Lion's preference for more detailed sextet settings on the next three Morgan albums. It was not until his fifth collection, *The Cooker*, that the trumpeter returned to the more open blowing terrain that would become his forte.

— Bob Blumenthal, 2007

- 1 **ROCCUS 8:15**
(Horace Silver)
- 2 **REGGIE OF CHESTER 4:51**
(Benny Golson)
- 3 **THE LADY 6:44**
(Owen Marshall)
- 4 **LITTLE T (AKA THE NEW MESSAGE) 8:20**
(Donald Byrd)
- 5 **GAZA STRIP 3:52**
(Owen Marshall)
- 6 **STAND BY 5:48**
(Benny Golson)
- 7 **LITTLE T (ALTERNATE TAKE) 8:07 ***
(Donald Byrd)

*bonus track, not part of original LP

Horace Silver and Wilbur Ware



THE RUDY VAN GELDER EDITION

Philly Joe Jones

0946 3 925 51 2 1



INDEED! LEE MORGAN

LEE MORGAN, trumpet; CLARENCE SHARPE, alto sax; HORACE SILVER, piano;
WILBUR WARE, bass; PHILLY JOE JONES, drums

- 1 **ROCCUS 8:15**
(HORACE SILVER)
- 2 **REGGIE OF CHESTER 4:51**
(BENNY GOLSON)
- 3 **THE LADY 6:44**
(OWEN MARSHALL)
- 4 **LITTLE T (AKA THE NEW MESSAGE) 8:20**
(DONALD BYRD)

- 5 **GAZA STRIP 3:52**
(OWEN MARSHALL)
- 6 **STAND BY 5:48**
(BENNY GOLSON)
- 7 **LITTLE T (ALTERNATE TAKE) 8:07 ***
(DONALD BYRD)

*bonus track, not part of original LP



Produced by Alfred Lion
Originally recorded on November 4, 1956 at the
Van Gelder Studio, Hackensack, New Jersey
Remastered in 2007 by Rudy Van Gelder
All transfers from analog to digital made at 24-bit resolution
Reissue produced by Michael Cuscuna

Cover photograph by Francis Wolff
Cover design by Reid Miles
Liner photographs from a rehearsal for the actual session
by Francis Wolff © Mosaic Images
Tracks 1-6 originally issued in 1956 as Blue Note BLP 1538
Track 7 originally issued in 1995 on Mosaic MQ4-162

INDEED
LEE MORGAN

BLUE



- 1 ROCCUS
- 2 REGGIE OF CHESTER
- 3 THE LADY
- 4 LITTLE T (AKA THE NEW MESSAGE)
- 5 GAZA STRIP
- 6 STAND BY
- 7 LITTLE T (ALTERNATE TAKE) *

*bonus track, not part of original LP

Produced by Alfred Lion
Remastered in 2007 by Rudy Van Gelder
Reissue produced by Michael Cuscuna



0946 3 92781 2 1

© 2007 The Blue Note Label Group. Blue Note Records® is a registered trademark of Capitol Records, Inc. All rights of the producer and of the owner of the recorded work reserved. Unauthorized copying, public performance, broadcasting, hiring or rental of this recording prohibited. Made in the EU. www.bluenote.com 

NOTE®